



Miss Claire's Personality

By EARLE DORSEY.

One of the temperamental deficiencies of Miss Ina Claire as a romantic comedienne is clearly though not harshly revealed at the Belasco Theater this week, where Miss Claire is appearing as the star of her newest Belasco-Hopwood play, "The Gold Diggers." The deficiency or inability in question comes to light in the first act and it consists of Miss Claire's inability to appear to advantage in scenes which call for the presence of too many other players.

In Act 1, of "The Gold Diggers," Mr. Hopwood's manuscript calls for the appearance of Miss Claire in an apartment scene, where she is surrounded on all sides by decidedly "broad" types of chorus ladies and professional stage torch-bearers. In the original manuscript, Mr. Hopwood had invested Miss Claire's part with a richness and pungency of dialogue which might have gone far to offset the decided disadvantage felt by the star when surrounded by her supporting cast.

This dialogic superiority was expected, at the time it was written, to assist Miss Claire in overcoming her own characteristic deficiency, but Producer Belasco, with a wary eye ever turned toward the verities, took the stand that Mr. Hopwood's dialogue was inappropriate for Miss Claire in the characterization she had assumed, hence the richly humorous lines were stripped from the stellar part and turned over to Miss Jobyna Howland, to the end that Miss Claire apparently feels a still greater sense of inability to meet the requirements of the scene.

The appearance of a new star in the theatrical heavens is the sign for a general display of public interest in her personality and while Miss Claire's twist of personality in this one respect was doubtless known to Arthur Hopwood and Producer Belasco, it remained for "The Gold Diggers" to reveal the full extent of that temperamental—well, it wouldn't be fair or accurate to call it "weakness."

Miss Ina Claire apparently cannot do her best work in scenes in which her personality must strive and compete with temperaments equally or more powerful. It is not due to an intrinsic lack of ability; it is the feeling of "let-me-out-of-this" that very many extraordinarily intelligent people feel when placed in close juxtaposition with opposing natures. Ina Claire is a flower that will open under the influence of a smiling situation, but a flower cannot bloom amid the clash and turmoil of somewhat jarring situations.

So long as Miss Claire had the stage immediately to herself throughout the action of "The Gold Diggers," her performance was well-nigh flawless, but in Act 1, surrounded by slangy, racy types of chorus girls, both playwright and producer nearly fail to carry her through the situation in creditable fashion.

It must not be inferred, however, that this tendency results in an inferior performance. That would be far from the truth. In the romantic and emotional scenes, Miss Claire seemed invested with an ethereal beauty, a winsome poignancy, an indescribable charm that seems to call for a more potent climax, a finish that would take one more by the throat, than the extremely simple, highly restrained, altogether sincere finale that brings down the curtain on this splendid three-act comedy.

Another Stage Recipe

If you want to have nice hair, you must take care of it. That is the advice of Miss Eileen Wilson, leading woman of the Garrick Players, who will be seen next week in the role of "Janet" in "Johnny Get Your Gun," the John Cort farce comedy drama, at the Garrick.

Miss Wilson possesses the kind of hair that every woman wishes she had. It is dark brown, scarcely the color that attracts attention, but the abundance does. She not only has the quantity but the quality. She admits that she doesn't think she has had much to do with the quantity, but she knows she has a great deal to do with keeping it attractive.

"The best aid to keeping one's hair on one's head in good condition, that I know of, is sunshine," says Miss Wilson. "Don't be afraid to go without your hat when the sun is shining. Our original ancestors didn't wear hats and you never saw a bald-headed Indian."

"The next best thing after sunshine to keep the hair in good condition, is the free use of a good long bristled hair brush, with an occasional egg shampoo. When I say 'egg shampoo,' I don't mean the concoction you get for the same at most hair-dressing parlors, but simply the breaking of one or more fresh eggs on the hair, well rubbed in and well rinsed off with tepid water. That is all I do for my hair, but I do this with some regularity, and hair-dressers say that my hair is the best that many women want to have."

"Just as soon as I reach the privacy of my room I let my hair down. It stands to reason that the heat and moisture are famous. The head cannot be good for the scalp. Fresh air is most necessary for health and texture."

A Game the Kurds Play

To the average Washingtonian, going to and from his daily work or surrounded at home by those near and dear to him, some of the Turkish atrocities as shown in "Auction of Souls," playing at Moore's Garden this week, seem almost impossible of human conception and execution, yet that they are fact and not fiction is vouched for in the reports from the officials of the American and British governments stationed in that territory during the year 1915, also by the statements of Aurora Mardiganian, the sole survivor of 500,000 Armenian girls, who is appearing in person at the Garden this week.

In the course of a recent interview Miss Mardiganian described the barbarous sword game, a relic of the Middle Ages, and still practiced by the cruel Kurds in the Armenian massacres. Aurora describes the original game which she witnessed in the following manner:

"In a flat place on the plains a little distance from the spot where I was held captive, I saw a band of Tchetchens prepare for one of the frightful pastimes for which, as I have since learned, the wild Circassian sword blades—the remaining Tchetchens mounted their horses and gathered at the end of the row. At a shouted signal the first one galloped down the line of swords. He seized a girl, lifted her high in the air and flung her down upon a sword point without slackening the speed of his horse."

Gaumont-Herald News Graphic Just Issued Shown at Columbia

Shown at Loew's Columbia Theater. New York City—France honors naval officers. Admiral Mayo and thirty of his mates are decorated aboard the Pennsylvania with the Legion of Honor. Admiral Mayo relinquishes his command to take up his duties with the General Board of the Navy Department at Washington. Vice Admiral Henry B. Wilson will succeed Mayo as a full admiral in command of the Atlantic fleet.

France—"Der Tag." A humbled and beaten Germany signs the treaty of peace. A balloon view of the Peace Palace at Versailles. The famous Hall of Mirrors where the historic ceremony took place. The principals who took part in the signing of the pact which will bring peace to the entire world for the first time in over four years. "The Tiger of France"—M. Clemenceau. Marshal Foch, Lloyd George, Arthur Balfour, President Wilson, Secretary of State Lansing, M. Venizelos of Greece; Paderewski, Premier of Poland; the German delegates who returned to Paris to receive the terms of the allies.

Chicago—This city becomes an international port. The Lake Granby is the first ship to leave here direct for Liverpool.

Los Angeles—Thronos great America's "Ace of Aces." Capt. Eddie Rickbacker is welcomed to city where he won international fame as a racing driver.

New York City—Rousing welcome given heroes of "Cross-ocean 'hop." The Aero Club and the United States Army and Navy join in noisy greetings to Towers, Read and their mates on their return from Europe. The U. S. S. "Zeppelin" as she appeared to a Gaumont photographer flying in a sea-plane during a heavy downpour of rain. Will an American conquer the Pacific? The proposed trans-Pacific flight is 2,000 miles in length from Venice, Calif., to Honolulu, Hawaii. Thos. H. Ince gives \$50,000 as a prize to the flyer who is the first to "hop" across the Pacific. Dr. Frederick Whitney, the first contestant for the Pacific prize.

Boston—Thousands hail De Valera's plea for Ireland. Greatest outpouring of people this city has ever witnessed marked the mass meeting at Fenway Park to honor the head of the Irish "republican."

Chicago—Society greets tank bark royalty. South Shore horse show is a classic event.

Los Angeles—Two-wheel speed demons in 200-mile race. Motorcycle stars set new record for national championship at Ascot Speedway.

SCHAYER TO WRITE FOR BARKER.

E. Richard Schayer, who before entering the scenario field was one of the best known newspaper men and war correspondents in New York, has been engaged by Goldwyn to write exclusively for Director Reginald Barker. He has started upon a scenario for Pauline Frederick which will follow the production upon which Barker is now working with Miss Frederick as the star.

The sharp pointed blades rose out of the sand as high as would be a very small child. When we saw these preparations all of us knew what was going to happen.

Already I was trembling with sickness of heart because of the awful night before and the things I had seen that morning when daylight came. The other girls beside me were trembling, too, and felt as if they would rather die than see any more. We begged our captors to take us away—to take us where we could not look upon these sword blades—but they only laughed at us and thanked us we must watch and be grateful to them that we were under their protection.

"When the long row of swords had been placed the Tchetchens hurried back to the little band of Armenians. We saw them crowd among the refugees, and then come away carrying or dragging with them all the young women who were left—maybe fifteen or twenty—I could not count them."

"Each girl was forced to stand with a dismounted Tchetchen holding her on her feet, half way between two swords in the long row. The captives cried and begged but the cruel bandits were heedless of their pleadings."

"When the girls had been placed to please them—one between each two sword blades—the remaining Tchetchens mounted their horses and gathered at the end of the row. At a shouted signal the first one galloped down the line of swords. He seized a girl, lifted her high in the air and flung her down upon a sword point without slackening the speed of his horse."

Belasco's Nose to the Ground

Scents Great Change in Plays and Literature as Result of War—Likes Baseball Method of Obtaining Actors.

David Belasco, the wizard of stagecraft, who is in Washington this week supervising the finishing touches being given to his latest success, "The Gold Diggers," stopped long enough between rehearsals on Tuesday to let his views on things dramatic.

You notice that we call "The Gold Diggers" a success, although this week is practically a premiere. This is done without hesitation, even though Gotham, the final judge, has not yet viewed the piece. But Avery Hopwood has written a mighty entertaining comedy with sparkling dialogue of the type that attains box office popularity without jarring any artistic ideals.

To get back to Mr. Belasco, however—here is an interesting fact: Mr. Belasco is an Indian. He says so himself, but we think he speaks of his traits rather than their blood. He says he is an Indian, and he is trying to hear the rumblings of the earth as they affect the theater.

Neither the present nor the past is occupying Belasco's thoughts just now. It is the future, in so far as that future will touch the theater, principally. Mr. Belasco believes that the next ten years will be the most epochal in the history of the stage, because of the war. He predicts that the greatest plays and literature will be written during that time and he believes that many new writers will arrive.

His reasons are most logical. He cites writing as a natural instinct. He says "everyone likes to tell stories, and the majority of us, however, have nothing so very interesting to tell because interesting things have not happened to us."

Mr. Belasco has blazed many a trail in things of the stage and it is safe to assume that if he adopts this method regarding new players the rest of the producers will follow in his footsteps.

"She was forced by clever intrigue to try to get an unsuspecting married man into a compromising situation as his wife, in love with another, could get a divorce. But while she had never been trained to earn her own way, she had been taught what was right and in the great critical moment her better self triumphed."

"She throws off the sham of society and makes herself independent even to the extent of a bare bread and butter fight. Having the right mettle, she succeeds. I believe she is a character to be admired, for she wins in an honorable fight when she has been untutored for the fight."

"To my notion, that is a greater accomplishment than winning success by a girl who all her life has been trained to make her own way."

"I'll give you \$300 a week if you'll play in my new piece," he said. "I nearly fell in the soup. But I took the part, and it was my first attempt in musical comedy. Maybe you remember the piece, 'The Stubborn Cinderella'?"

Barrymore's life has been like that. Once he thought he'd be an artist. He actually was employed of the Evening Journal as a sketch artist and he held the job until they wanted him to do some sketches about the Paul Leicester Ford tragedy. Barrymore wasn't yellow, journalist enough to do work like that, so he quit.

SCHERTZINGER THE MUSICIAN. Victor Schertzinger, now directing his second Mabel Normand assignment, was famous as a musician and composer before he gained recognition as a motion picture director.

When but 7 years old he was featured as a violin prodigy with the Philadelphia Symphony Orchestra. Later he studied in Brussels and returned to this country as a violin soloist with Bouss's and Fry's bands.

GIBBONS TO AID BERLIN. Cedric Gibbons, who has been with Goldwyn for some time as assistant art director, has signed a contract to continue as chief aide to Hugo Ballin. Previous to Mr. Ballin's connection he was a painter of note and supervised the art direction of nearly 100 Edison pictures.

NIPPON NODS TO NAOMI. Word has been received that Naomi Childers, the screen's Grecian girl, who is playing opposite Tom Moore, has won the popularity contest in Japan conducted by a Tokyo newspaper. A generous portion of Miss Childers' mail is from admirers in Nippon, and one recently contained a request from Rei Tanaki, a leading Japanese artist, for a photograph.

Mr. Washburn's next picture will be found another of that star's productions in which light comedy reigns supreme. It will be shown at Loew's Columbia today, Friday and Saturday.

Mr. Washburn has gained an immense following of picture-goers who find genuine entertainment in his brand of celluloid fun, a variety wherein the star usually plays the part of a boob who sooner or later wakes up and shows his true worth.

In this production, however, Mr. Washburn plays the part of a young man whose staid character is the butt of the town. He has never done anybody a wrong, never lied, never

This Thief Declined To Ply His "Trade" In Front of Camera

That pickpockets are not seekers after notoriety was convincingly demonstrated when Tom Mix, the Fox star, attempted to induce one of the light-fingered fraternity to pose before the camera as a type necessary to the production of "High Speed," his latest picture.

Enlisting the co-operation of Captain Dan O'Brien, of the San Francisco police, Mix, accompanied by his director, Edward J. Le Saint, picked out a man in one of the cells of the station house and offered him a substantial sum if he would appear before the camera.

"What?" yelled the pickpocket. "Mug me in front of a movie camera? Nix on that stuff! Every guy to his trade. You sick to your knittin' and I'll stick to mine. I ain't gonna have my mug flashed all over the country can I? I never had no use for actors anyhow."

Three other pickpockets evinced a similar violent disinclination to enter motion pictures, and Mix found it necessary to obtain a professional actor for this role in "High Speed."

Peggy Wood Reaches The Coast; To Work With Will Rogers

Peggy Wood has arrived in Culver City, Cal., and as Will Rogers has been there for several days work on the first picture which they are to do will begin very soon. It was a great trip for Peggy, who is, according to her own statement, "the most untraveled person in the civilized world." Most actresses are compelled to do all too much traveling, but Peggy Wood knows not the horrors of long-distance travel. In fact, until a year ago, she had never played more than a block away from Broadway, where she made her first appearance on any stage.

Then Miss Ballin bore him in. After "Maytime," in which she starred, had played a year in New York, it went to Boston for a long run. "It was a great adventure for me to go so far away as Boston," said Miss Wood, "because do you know I had never spent a night on the train in my life. But when one gets to going, there's no telling where one will end up. I crossed the continent. I'll not be surprised at anything, short of a trip to Mars, in the way of traveling after the first time."

Miss Wood gave the public the first intimation that she meant to win her favor some six years ago. She is the daughter of Eugene Wood, the famous humorist writer.

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Film Chat and Gossip

As an additional insurance for its valuable studio material, United Picture Theaters Inc. has organized a fire department at the Bruntion Studios. The entire equipment of a Los Angeles fire department was purchased and the volunteer firemen maintain regular drills.

Dustin Farnum's next picture will be filmed largely aboard the star's sea-going yacht, "The Ding," which will put out to sea for the purpose and incidentally disclose what kind of sailors motion picture heroes and heroines make.

Florence Reed says her greatest ambition is to appear in a picture where the hero and heroine fall to clinch in the final fade out.

One of the most spectacular night-time water scenes ever filmed for any picture will be seen in Olive Thomas' forthcoming picture, "The Spite Bride." The water scene which was filmed in San Francisco Bay between midnight and 2 o'clock in the morning is declared by those who have seen the production to be the most sensational and realistic shot ever seen on the screen.

The return of Elsie Janis—"honorably discharged doughboy"—is made the headline feature of the new sixth issue of the Photoplay Magazine Screen Supplement, which was released July first by the Educational Film Corporation of America.

The Bureau of Pictures of the American Red Cross have received eight thousand feet of new negative film from Lieut. Merle LaVoy, the official Red Cross cameraman assigned to Constantinople and the Balkans.

Mary MacLaren, Robert Anderson and other members of Tod Browning's company that is making Fannie Hurst's story, "The Petal on the Current" for the screen have gone to San Francisco for exterior scenes.

"Devils Have Their Friends," the new Monroe Salisbury vehicle, which took the star and his big company to Big Bear in the San Bernardino mountains, has brought them back to Universal City to take interior scenes under Paul Powell's direction. Colleen Moore is playing opposite Salisbury.

Jacques Jaccard, directing Marie Walcamp, has taken his organization to Sonoma, Northern California, to shoot Western scenes for "Tempest Code." Hits the Back Trail, which was released July first by the Educational Film Corporation of America.

Pete Morrison, supported by Magda Lane, is producing, under George Holt's direction, a new Western play written by William Pigott. It is called "A Fortune at Stake."

The famous Joseph Medill Paterson story, "A Little Brother of the Rich," has been completed under Lynn Reynolds' direction. Frank Mayo and Kathryn Adams and J. Barney Sherry are being featured.

A tremendous fight between Hedda Nova, the Russian star; Leo Maloney and a score of others who figure in Mile. Nova's new screen play, "The Spite Bride," which was written by J. F. Poland, is nearing completion.

Al Santell is making a Neal Burns-Josephine Hill comedy called "Babies in Babies," and Eddie Lyons and Leo Moran have cut loose with another one-reel joy drama, "Which Children?" "Heart Troubles" has just been finished by the twin-ginger stars.

Hundreds of extras are being used for atmosphere by Eric von Stroheim in his premier epic, "The Pinnacle," and an enormous architectural accomplishment has been experienced by Universal's technical corps in a Tyrolean village erected for Von Stroheim at an expense of several thousand dollars.

James W. Horne and James J. Corbett, director and star, respectively, of "The Midnight Man" serial, are still being blocked by fate in the filming of the thirteenth chapter of the thriller and are wading through the exciting incidents of the episode with a maximum of mishaps.

Kitty Gordon's Adornment. The fascination of photoplay production is as relentless as its grip upon the actor as it is upon the layman. No player in the world has found the dignity of his position or the merit of his attainment so great as to preclude his appearance before the recording lens of a motion picture camera. With royalty it is different. Few of the members of European court circles have made the cinema their vocation. The conspicuous exception is Lady Charles Beresford.

Lady Beresford is better known by the nom de theatre of Kitty Gordon. Miss Gordon brings to the stage—both articulate and pantomimic—the grace, the poise and the dignity of a lady bred to the usages of the most exclusive circles in Britain.

The charm of this gifted actress does not measure the full extent of her contribution to the artistic direction of filmed drama. Her personal adornments always play a conspicuous part in the beautification of the shadow plays in which she appears. "Playthings of Passion," to be seen at Crandall's Metropolitan Theater beginning today, affords a notable example.

Miss Gordon wears in one scene an ermine cloak valued at \$15,000 and accompanying the ermine in this scene is a fan of ostrich plumes priced at \$5,000. The actress' neck is adorned by a rope of pearls said to have cost \$100,000.

Many of Miss Gordon's gowns are of her own design. On one in particular in her present screen play, Miss Gordon sets great store. It is of an exquisite shade of turquoise. The foundation is of satin, the bodice of heavy silk fringe caught over the shoulders with a tiny band of rhinestones.

A hat with bird of paradise feathers costing \$1,000; ear-rings valued at \$20,000; a pin with fifteen diamonds of over ten carats in weight and thirty smaller stones; a diamond lavalliere with garnet center; a gold mesh bag priced at \$25,000, and a sable coat bought for \$25,000 are among the additional adornments revealed in "Playthings of Passion."

Mr. Washburn's Comedy. In "A Very Good Young Man," Bryant Washburn's new Paramount picture, will be found another of that star's productions in which light comedy reigns supreme. It will be shown at Loew's Columbia today, Friday and Saturday.

Mr. Washburn has gained an immense following of picture-goers who find genuine entertainment in his brand of celluloid fun, a variety wherein the star usually plays the part of a boob who sooner or later wakes up and shows his true worth.

In this production, however, Mr. Washburn plays the part of a young man whose staid character is the butt of the town. He has never done anybody a wrong, never lied, never

stolen, never flirted, nor gambled. All of the small petty vices which are common in the life of the average young man are strangers to him, and, furthermore, he never expects to make their acquaintance.

The very good young man is determined to win her at all costs. He may be accomplishes his purpose, doubts will afford everyone a genuine treat. The picture was directed by Donald Crisp.